

*John Dick 313 Strand*

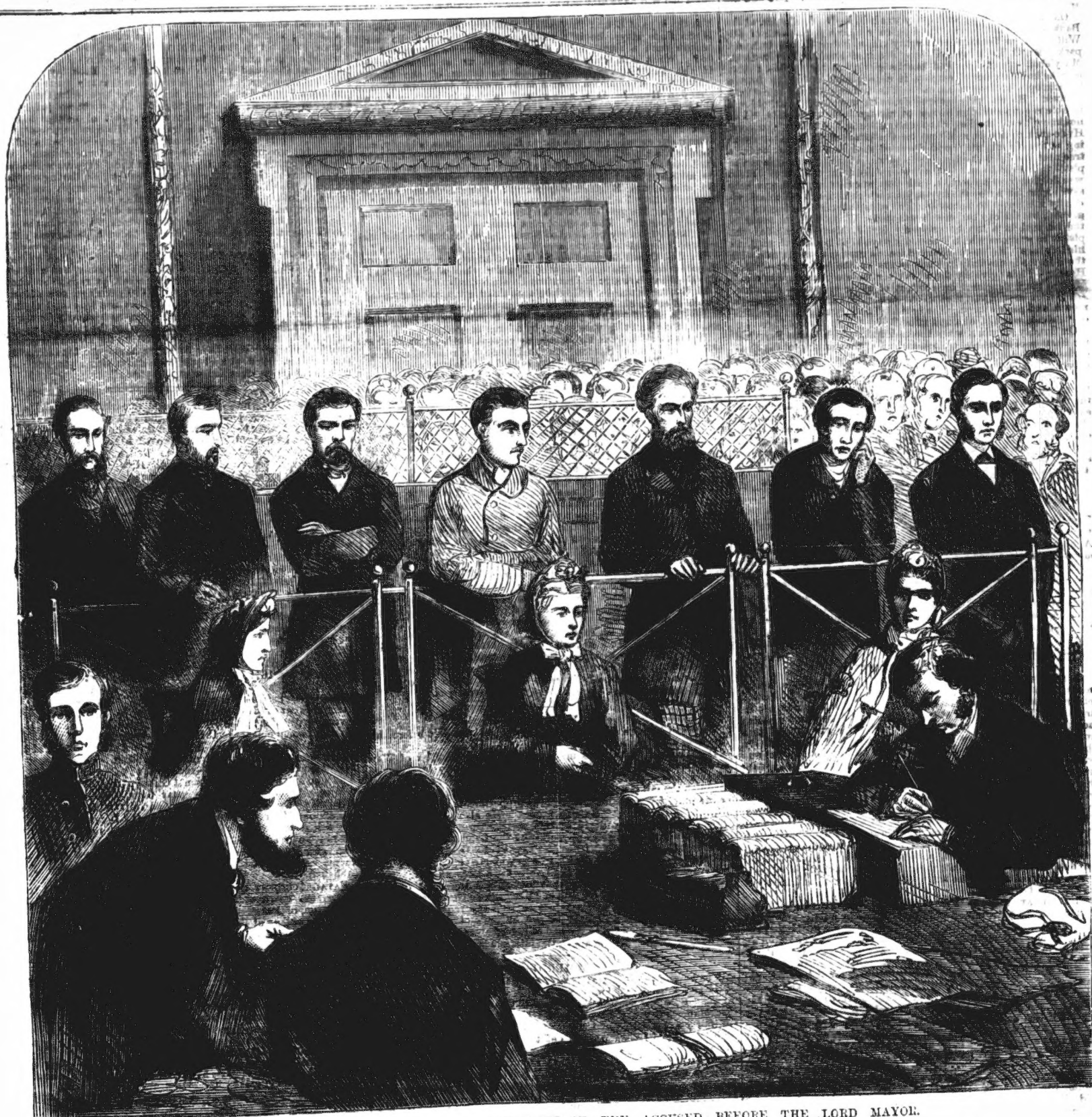
# PENNY ILLUSTRATED WEEKLY NEWS.



No. 93 —VOL. II. NEW SERIES.

LONDON, SATURDAY, MARCH 25, 1865.

ONE PENNY.



THE RECENT CITY BURGLARIES.—EXAMINATION OF THE ACCUSED BEFORE THE LORD MAYOR.

Roberts.

Geoffrey.

Mrs. Geoffrey.

Brewerton.

Casely.

Mrs. Brewerton.

Brown.

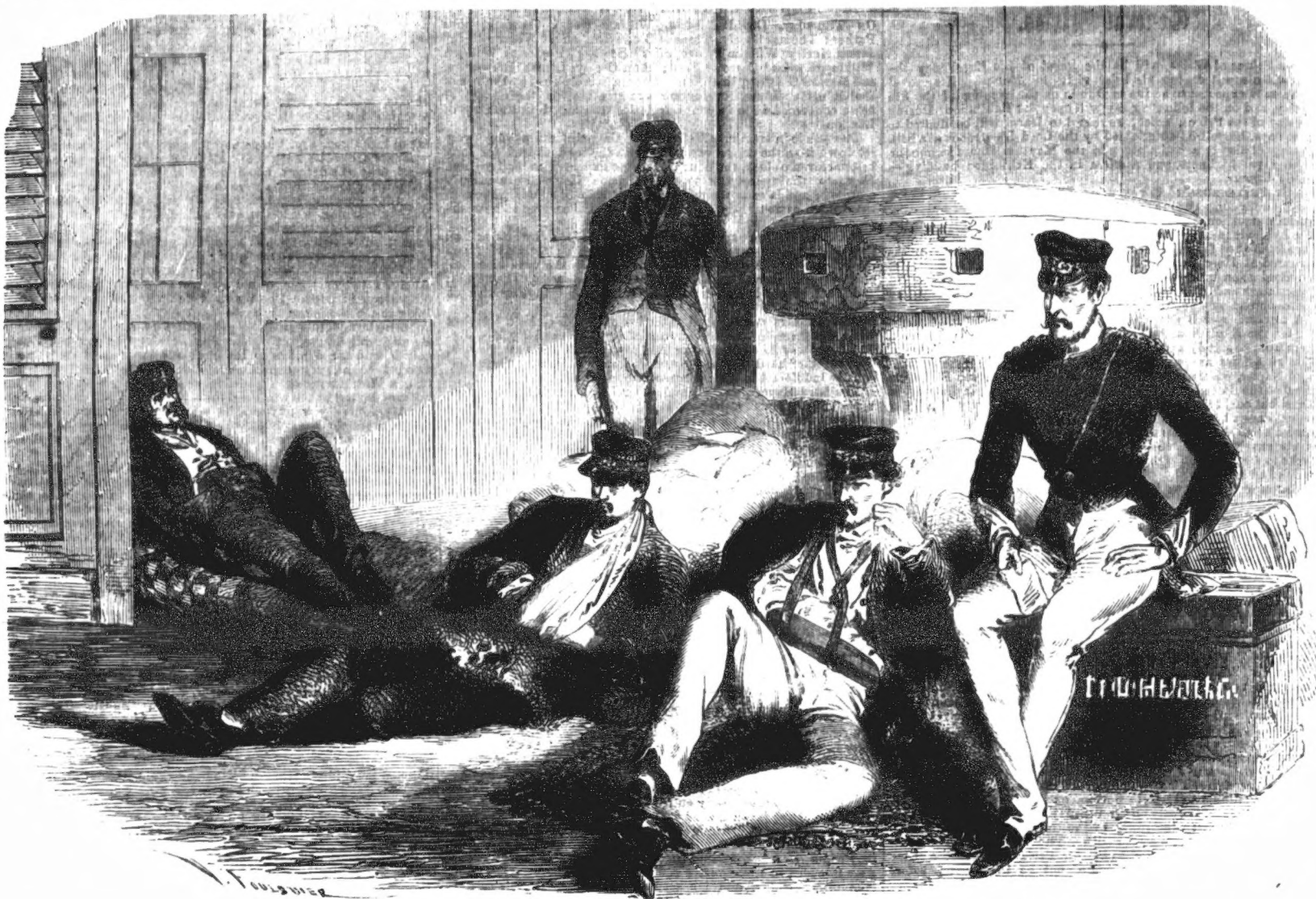
Wilkinson.

Mrs. Casely.

Hurley.







THE AMERICAN WAR.—WOUNDED OFFICERS ON BOARD SHIP FROM CHARLESTON. (See page 642.)



THE AMERICAN WAR.—DESERTED EARTHWORK BEFORE CHARLESTON. (See page 642.)





HER MAJESTY'S.—In our notice of Mr. Harrison's benefit on Thursday evening last, we had no space for the following address which was circulated in the theatre on the occasion:—"Ladies and Gentlemen,—I cannot suffer my annual benefit to pass without thanking all those kind friends who have so generously rallied round me on the occasion. I regret that I cannot speak of a successful season, but I can truly assert that my efforts to make it so, by engaging the highest talent, by producing novelties, and by sparing neither pains nor expense in representing them, is undeniable. But it is not in mortal to insure success, we can but study to deserve it; and frequently when we study most, unfortunate circumstances present its accomplishment. I avail myself of this opportunity of publicly thanking my company generally; to individualise would be invidious, as each and all have sympathised with, and done the most in their power to aid me. I also beg to thank my brother and sister artists who have lent me the aid of their valuable talents on this occasion. What is before me I know not. The world is a large battle-field, and the victory always uncertain; but as it is the duty of every soldier to maintain his post, if health is spared me, I do not intend to quit mine, or yield the colours, emblazoned with your patronage and support, I have so long held. I purpose, therefore, to bid you farewell but for a space, hoping to receive your cheering welcome in a new sphere of action; till when, tendering you my most grateful thanks, I beg to wish one and all—Adieu.—W. HARRISON."

ROYAL ITALIAN OPERA.—The prospectus for the approaching season of this great establishment has just been issued. That which will be received with most especial delight is the announcement that Meyerbeer's new opera, the "Africaine," will be produced shortly after it is brought out at the Académie Royale de Musique of Paris, where it is now in full rehearsal, and where it is expected to be represented for the first time in the course of next month. The cast of the "Africaine" at the Royal Italian Opera will comprise the names of Mdlle. Pauline Lucot, Madame Mician-Carvalho, Signors Graziani, Neri-Baraldi, and Attili, Herr Wechelt, and Herr Schmidt. The interest that attaches to Meyerbeer's lost opera is quite unparalleled. All musical Europe makes it its principal topic; any theatre on the Continent is endeavouring to obtain permission to perform it; and everybody who has attended the rehearsals, or who knows anything of the music, is prepared to assert that, in point of musical and dramatic effects, costumes, scenery, and *mise-en-scene*, the "Africaine" will transcend "Robert le Diable," the "Huguenots," the "Prophète." If no other positive novelty than the "Africaine" be named in the prospectus, there are several revivals which cannot fail to prove acceptable in the highest degree to the patrons of the establishment. First of these is Mozart's "Il Flauto Magico" (Die Zauberflöte), an opera which has not been produced in London for many years. The "Nozze di Figaro" will also be reproduced. The revival of Donizetti's "Linda di Chamouni" will constitute another especial feature of the season. It is some fourteen years since this opera was performed at the Royal Italian Opera. It will, therefore, have all the force of a novelty. The revival of Auber's "Fra Diavolo," after a repose of seven years, more particularly with Signor Mario as the marquis—a performance long promised, but unfulfilled—will also constitute an attractive item of the programme. With Mdlle. Pauline Lucot as Zerlina—a part for which this young lady had been set down last season, but in which she was prevented from appearing through illness—and Signor Ronconi as Lord Alcazar, the cast may be pronounced incooperable. Mdlle. Sossier is announced for Lady Alcazar. The lady is unknown to us. The other operas specified are Meyerbeer's "L'Esclavage au Nord," with Mdlle. Pauline Lucot as Caterina; the "Prophète," Signor Mario resuming his original part of Jean de Leyden, and Mdlle. Philippine de Edelsberg, making her first appearance as Fides; and "Norma," and "Lucrezia Borgia," with Madame Isabella Galetti in the principal characters, her first appearance in England. In addition to the names of Madame Galetti, Mdlle. Honore, Mdlle. Sossier, Signor Medini, and Signor Brignoli, the list of new artists includes Mdlle. Bianchi, from the Royal Theatre at Lisbon; Mdlle. Philippine de Edelsberg, from the Hof Theatre at Munich; Mdlle. De Anna, from the Royal Opera at Berlin; Mdlle. Dorini, from the Scala at Milan; Signor Tasso, from the San Carlo at Naples, and Signor Saccomanno, from the Scala at Milan. Among so many new singers announced for the forthcoming season we may expect that more than one will prove a favourite. There remains of the old company, besides those alluded to, Mdlle. Antonietta Fricoli, Madame Rudersdorf, Madame Tagliafico, Mdlle. Anesi, Signors Lucchesi, Rosci, Olmpt, P. Ombi, Cappel, Fallar, and Tagliafico. The company, indeed, is more than usually strong in numbers and in talent, and a season of extraordinary brilliancy may be confidently anticipated. That the band and chorus will be on the same grand scale as formerly is a thing of course; Mr. Costa's re-appointment as conductor and director of the music is guarantee for so much. The ballet will again boast of the services of the graceful and elegant Mdlle. Bayront, and will be strengthened by Madame Joanna Seiling, who will make her first appearance in England. Mr. Augustus Harris remains undisturbed as stage manager, and Mr. W. Boverley keeps his place as first scenic artist. Both these gentlemen will have all their talents and energies employed to the full in the production of Meyerbeer's "Africaine." The season is announced to open on Tuesday the 28th.

The season is announced to open on Tuesday, and on Saturday HAYMARKET.—The new piece produced here on Saturday evening, entitled "A Woman in Mauve," was written by Mr. Watts Phillips for the purpose of turning into laughter and contempt the "sensational" plays of the day. It was produced for the first time a few months since at the Liverpool Theatre, during the engagement of Mr. Sothorn, and obtained an immense success—a success which induced Mr. Sothorn to make arrangements for its transference to the Haymarket, and to engage Miss Edith Stuart, of the Liverpool Theatre, expressly to sustain the character of the heroine. Of the plot, it would be difficult to afford a clear notion or attempt an analysis. The following is a brief sketch:—Jocelyn (Mr. Sothorn), a young and enthusiastic artist, is reading a sensation novel by moonlight at his lodgings in Chelsea, when a woman dressed in mauve (Miss Edith Stuart), rushes in from the balcony and earnestly demands the key of his door leading to the garden. She implores him to hasten, and tells him that human life hangs upon his instantaneous compliance. Jocelyn, in his hurry and confusion, cannot lay his hand upon the key, and the lady herself finds it. At the same moment a pistol shot is heard without. "It is too late!" shrieks the woman in mauve, opening the door, "follow me." The scene changes to a garden. The woman in mauve is lying beside the prostrate body of a young man in naval uniform. Jocelyn rushes in and attempts to restore the lady to animation. The police are approaching. To escape detection he lifts up the lady, places her on his arm, stands on a pedestal conveniently placed for him, and assumes the attitude of a statue. The police enter, and taking no notice of the breathing statue, carry off the body of the officer. The lady recovers and makes her escape, while the artist is asking assistance from his friend Harvey. The second scene (dr. Ho=) The first act terminates. The second takes place in Switzerland. Jocelyn meets the woman in mauve, who proves to be the wife of a brave and jealous Russian count (Mr. W. Farren). The Countess entreats a private interview with Jocelyn in some lonely spot. The interview takes place by night; it is snowing; the artist seats himself on the edge of a well; the lady places herself at his feet. She is about to tell him a tremendous secret, when the husband enters. The lady

jumps up terrified; Jocelyn tumbles back into the well; the Count bounds forward, and, regardless of his wife's tears and entreaties, fixes the lid on the well, and, stamping his foot on it, cries out, "Let well alone!" The curtain falls. The scene of the third act is in Rome. Jocelyn is about to depart for London when the Count enters. He has heard of his escape from the well, and has come to challenge him to mortal combat. After various attempts to pacify the jealous Count, Jocelyn consents to meet him, but stipulates that the weapons shall be revolvers, and the mode of fighting the Yankee "dodge," whereby, when the opponents have parted from each other to a certain distance, they turn and are at liberty to fire when and how they please. The place of meeting is the ruins of the Colosseum—the time, night. Here takes place the sensation of the piece. The combatants fire at each other several times from behind the ruins; Jocelyn is wounded, and falls from a height into an abyss; the Count, looking at him from above, is hit by his adversary, and falls likewise into the abyss. Everybody enters; the wounded duellists are carried in, and get up as well as ever. The Count is satisfactorily disabused of his jealousy; the Countess tells the story of an early attachment, which explains how the young officer in the Chelsea gardens strove to shoot himself but did not succeed, and afterwards got married, which completely cures the lady of her romance, and induces her to cry aloud, "Oh, those men!" We have yet to notice the two comic characters of the piece, Beesles, a retired policeman, Mr. Compton, and Mrs. Beesles, his wife, Mr. Buckstone. These characters are made to follow the fortunes of Jocelyn throughout. Mr. Buckstone, as may be imagined, is irresistibly comical in the female attire, and keeps the audience screaming with laughter the whole time he is on the stage. The policeman of Mr. Compton is full of his quaint peculiar humour, and makes a great feature in the performances. Mr. Sothern dresses with marvellous taste, acts with consummate ease and naturalness, and proves himself the great artist in every look and movement. Mr. W. Farrer, as the Russian Count, and Mr. Howe, as the young surgeon, were both excellent. Miss Edith Stuart made a decided impression. She is highly prepossessing in appearance and has a capital stage figure, is graceful and easy, and evidently a well-trained actress. The piece was received throughout with immense applause, though a few hisses were heard proceeding, as Mr. Buckstone said, from some one interested. We should mention that the scenery is splendid, the garden scene at Chelsea, with the Thames in the background, and the ruins of the Colosseum at Rome, being as admirably finished specimens of the pictorial art and scenic arrangement as have been seen on the stage for many years.

**PHIBOSSES.**—Mr. Boucault's new Irish drama of "Arrah-na-Pogue" was produced at this establishment on Wednesday; but our remarks upon it must stand over until our next. The new farce, entitled, "An Ample Apology," goes off with spirit. The scene is laid in the chambers at Farival's-in which are occupied by Mr. Snowdington Spooner (Mr. Dominick Murray), who, being interrupted in an intended journey to Stockton-on-Tees, where he is going to see a young lady whose uncle offers some objections to their union, falls into a series of strange scrapes. He is visited with the wrathful denunciations of Mr. Orsington Clasper (Mr. G. Seyton) for having attempted to seduce the affections of Mrs. Clasper (Miss Hetty Tracy), and is compelled to call in the friendly aid of a pugilistic medical student, Millingham Hawley (Mr. F. Charles), who lives up-stairs, to advise him about the duel which is threatened by the enraged husband. Ultimately the innocence of Spooner is established, Clasper is found to be the unknown uncle, and the objections to the proposed alliance are removed at once, whilst the real culprit in the affair turns out to be the medical student, who has, however, pursued the married lady with valenines, under the impression she was single. The farce, in which a pair of stags, left by Mrs. Clasper in the chambers of Spooner, gives rise to a rather perilous succession of remarks, is highly successful; Miss Hetty Tracy looks very loveable as the wife, Mr. Seyton storms as the husband, and Mr. Dominick Murray winces at the object of his unavailing denunciations, till the house is convulsed with laughter.

ST. JAMES'S.—The following is a brief outline of the plot of the new comedietta, by Mr. G. Roberts, which, under the title of "The Three Furies," has been brought out here. Heo or Hobby (Mr. J. Johnstone) is a retired merchant, who, with three daughters, Tilly, Meggy, and Lizzie (Miss Weber, Miss Collinson, and Miss Aleyne), is resolved to select a husband of his own choosing. They give an old family friend, Orestes Pickletoe (Mr. Felix Rogers) the chance of making a selection from the three girls, he invites Pickletoe to the house, and as the young ladies have already made up their mind about matrimony, and each has got a lover of her own, they resolve to render themselves as unlike the three Graces as and as much like the three Furies, as possible. Tilly keeps her young suitors in an aquarium, and bewilders Orestes with her intimate knowledge of zoology; Meggy equips herself in rife costume, and terrifies him by making him stand for a target whilst she exhibits her prowess as a skillful shot. Lizzie assumes a learned acquaintance with physiology, and brings a formidable array of evidence before him in proof of her acquirements as a female physiologist and a student of comparative anatomy. When the dismayed Orestes announces that his affections were engaged prior to his visit, the young ladies resume their original characters, and wheedle their father out of his consent to marry the husbands of their own choice. The comedietta is much more entitled to the name of a farce, but treated with humour by Mr. Felix Rogers, and with spirit by the representatives of the three Furies, much amusement is created. Mr. Leicester Buckingham's lively and very successful comedy of "Faces in the Fire," afterwards employs most advantageously the talents of Miss Herbert and Mr. and Mrs. Charles Matthews, and the farce of "Woodcock's Little Game" is still the closing piece.

**CRYSTAL PALACE.**—On Saturday Haydn's Symphony in C major (No. 7) was performed here for the first time, and evidently charmed a very large audience. Mr. W. G. Oustins's Wedding Serenade, in honour of the Prince and Princess of Wales, was another important feature in the day's programme. Madame Lemmens-Sherrington, Mr. Wilbye Cooper, and Mr. Lewis Thomas, together with a chorus, rendered the vocal parts, and the soloists especially did all in their power to assist Mr. Oustins, but the Crystal Palace audience are, fortunately or unfortunately, in the habit of hearing more impressive inspirations than the Wedding Serenade. The finale to the first set of "Euryanthe" concluded the concert. The chorus were not perfectly in tune, but the orchestra and Madame Sherrington were, of course, everything Weber himself could have desired. The choir were entered in the part-song, "Oh! who will o'er the dewns so free?" The vocal effort of the concert was the above lady's marvellous execution of Adema's variations on that old instruction-book air, "Ah! vous dirai-je" in which Mr. Alfred Wells played the flute obligato. Madame Lemmens-Sherrington's wonderful facility was never more perfectly exhibited, and produced a storm of applause. She sang also the song by F. Alb. "O ye tears" Mr. Lewis Thomas gave a somewhat hard reading of Schubert's superb song, "The Wanderer," and Mr. Wilbye Cooper, who was evidently very much out of voice, sang "The shades of evening" from Mr. Clay's new opera, "Orestes." A most interesting collection of articles from the Emperor of China's summer palace is now on view in the French court. Indeed, there is no lack of objects of interest in this delightful place.

Mr. J. C. FORRAN, formerly acting and stage manager of the Surrey Theatre, assumes the management of the Queen's Theatre, Dublin, at Easter, with an entirely new company.

GALLERY OF ILLUSION.—Mr. and Mrs. German Reed's new entertainment, written by Mr. W. Brough, called "A Peculiar"

Family," is equal in merit and realises perhaps more laughter than any drawing-room piece in which they have previously appeared. From the opening to the close there is always something before you to smile at. A very prominent character is Barnaby Bounce, a retired truant maker from Little Brials, who finds himself in a foreign country, deprived of the comforts he never appreciated in his own. Grandfather Bounce, is a very clever embodiment by Mr. John Parry of an exceedingly deaf old gentleman; whilst Mrs. German Reed goes through some complete transitions of voice, character, and costume in her usual admirable style. This accomplished lady it might be thought by the public had long since exhausted the stock of her attainments, but opinions will change when they behold her in her present assumptions. The Countess Von Blank disguised as a Bavarian broom girl, and ultimately becoming Miss Mole, a capital specimen of the poor relation, will obtain for Mrs. Reed the tributes of fresh compliments for her artist's finish and undiminished animation. The fast and the slow races of humanity are respectively typified by Mr. Felix Filiter and Mr. Phoebe Bounce. Two musical arrangements, that give an operatic colouring to the little drama, are, with such highly-trained exponents, of course all that could be desired. Mr. T. Grieve, with the aid of Mr. W. Grieve, has furnished a charming background to the figures introduced, representing a picturesque town on the French coast, with mechanical effects in the arrival of a steamer, &c. The numerous audience applauded very heartily at the end, and the entertainment must be accepted as a success. Mr. John Parry concludes the evening with Mrs. Roseleaf at the Seaside.

THE BOTANIC GARDENS.—On Saturday there was a very fine exhibition of early flowers in the grounds of the Botanic Society, Regent's-park. The day was fine, but cold, and a very large and fashionable company were attracted to the gardens, where the band of the Royal Horse Guards (Blue) performed a fine selection of music.

Mr. ARTHUR SKETCHLEY—Fashionable audiences have assembled at the Egyptian Hall to greet the return of Mr. Arthur Sketchley to his old quarters, after his provincial tour. "Parli-Portrayed" is now the title of the first portion of this popular entertainment, and some highly effective illustrations have been painted with considerable skill. Mr. Arthur Sketchley has got a budget of new stories to tell and a stock of new songs to sing, abounding in point and purpose, and it will evidently not be the fault of the pleasant entertainer if the London public are not made as well acquainted with the French capital as they are with their own. "Mrs. Brown at the Play" is received with as much laughter as ever.

THE SURREY RELIEF FUND is now closed, and a most noble subscription it is—one that the whole profession should be proud of. Every person connected with the establishment has been paid an equivalent for the property they lost by the fire, and all have received eight weeks' full salary. A proper balance-sheet is being prepared.

**THEATRICALS AT OXFORD.**—The license to open a theatre in the ensuing long vacation, so unanimously granted by the city magistrates to Mrs. Hooper, widow of the late Mr. Edward Hooper, will extend from Monday, July 31st, to Saturday, October 7th. The Oxford City Beguins will take place on Monday, July 31st, and Tuesday, August 1st, so that Mrs. Hooper has every prospect of a good start. The races will also take place as usual, which will be in Mrs. Hooper's favour, as the theatre is always crowded to excess on the race nights. Considerable sympathy towards Mrs. Hooper, on account of her recent bereavement, is awakened in Oxford, and even such of the magistrates as have always opposed the opening of a theatre here abstained from voting against her application for a license. The attempt to supplant the widow of the late manager, and to deprive her of the ground where she and her late husband had laboured for years, had the effect of causing a reaction in her favour, and strengthening her position for the future.

# BETTING AT TATTERSALL'S.

THE crowded state of the subscription-room, on Monday, indicated the growing interest in the great races now in the market, and speculation for a time was both brisk and heavy, and marked in some instances by noteworthy features. For the Two Thousand Liddington was hardly in as good force as he was during the last week, for in one instance 8 to 1 was laid against him, and at the close 55 to 20 might have been had without difficulty about him. Broadbaine was backed for some money at 7 to 1, and if his starting could be only guaranteed he would see half that price. Chastanoe's downward tendency met with a further impetus by offers of 12 to 1 going begging about him. Bodminster had lots of friends at 100 to 6, and may be pronounced the finest horse in the market. For the Derby, the most startling point was that of Broadbaine being a better favorite for money than Liddington, as 6 to 1 was taken freely about him, while the same odds were offered at the close against the latter without being responded to. The Duke held his own ground firmly, and Bodminster was in good demand at the quoted price. Chastanoe ominously declined to 28 to 1, and Rifle and Oppressor both retrograded. Beneath are the current prices:—

the current price:—  
NORTHAMPSHIRE STAKES.—15 to 2 agst Marquis of Hastings  
Grinder (t and off); 10 to 1 agst Mr. R. Sutton's Sea-fighting (off);  
100 to 6 agst Mr. W. G. Duncan's Hartley (t and off); 100 to 7  
7 agst Mr. Naylor's Beaver (t and off); 90 to 1 agst Mr. Merry's  
Vest Golt (t and off); 40 to 1 agst Mr. C. Smith's Lion (off).  
CITY AND SUBURBAN HANDICAP.—12 to 1 agst Mr. Merry's  
Monsieurine filly (t); 15 to 1 agst Mr. C. Alexander's Peon (t);  
83 to 1 agst Mr. Payne's Lemonade (t).  
The following are the names of the horses that have been sent to the

CHESTER CURT—10 to 1 agt; the Duke of Beaufort's Lord Zetland  
 (t); 100 to 7 agt Mr. C. Smith's Lion (t).  
 TWO THOUSAND—5 to 2 agt Mr. Merry's Liddington (off, 8 to  
 1ld eoff); 7 to 1 agt Mr. H. Chaplain's Breamsbane (t); 12 to  
 1 agt Mr. Naylor's Chantanooga (t and off); 100 to 6 agt Sir  
 Joseph Hawley's Bedminster (t); 20 to 1 agt Mr. Merry's Zumbel  
 (t and off); 20 to 1 agt Mr. H. Chaplain's Broomelew (t and off);  
 20 to 1 agt: Duke of Beaufort's Koojig (t and off).

DERBY.—6 to 1 sgt. Mr. Merry's Liddington (4 and 5); 11 to 1 sgt. Maoules of Hasting's The Duke (off); 100 to 6 sgt. Sir J. Hawley's Westminster (4); 28 to 1 sgt. Mr. Merry's Zamboni (4); 28 to 1 sgt. Mr. Neylon's Oshantonga (4); 30 to 1 sgt. Mr. Mackenzie's Oppressor (4); 83 to 1 sgt. Lord Durham's Ariel (4); 40 to 1 sgt. Lord Glasgow's Rifle (4).

**A WILTSHIRE ROBINSON CRUSOE.**—A labourer, named Charles Norris, in the employ of the Great Western Railway Company, has been charged before the Bradford-on-Avon magistrates with selling timber, the property of the company. There is a ruined mill near Bradford belonging to the company in which the prisoner has for some years, it seems, taken up his quarters, in true Robinson Crusoe a style; and so well has he covered his retreat that he has enjoyed undisturbed possession for some years, till last Friday another labourer paid him a visit, and there saw a boat in course of construction. He called the attention of the ganger to the domicile, and the foreman found that the prisoner had sawn off some joists in the building, and was making with them a boat, in which he purposed taking poaching excursions down the Avon. He is committed for trial for felony.

per Five Quire. If at any time you want better and cheaper Stationery than you get from your regular Stationer, try Arthur Granger's, Patenters of the New Safety Envelope and Writing Papers, 808, High Heiborn, W.O. Agents wanted.-(Advertisement.)



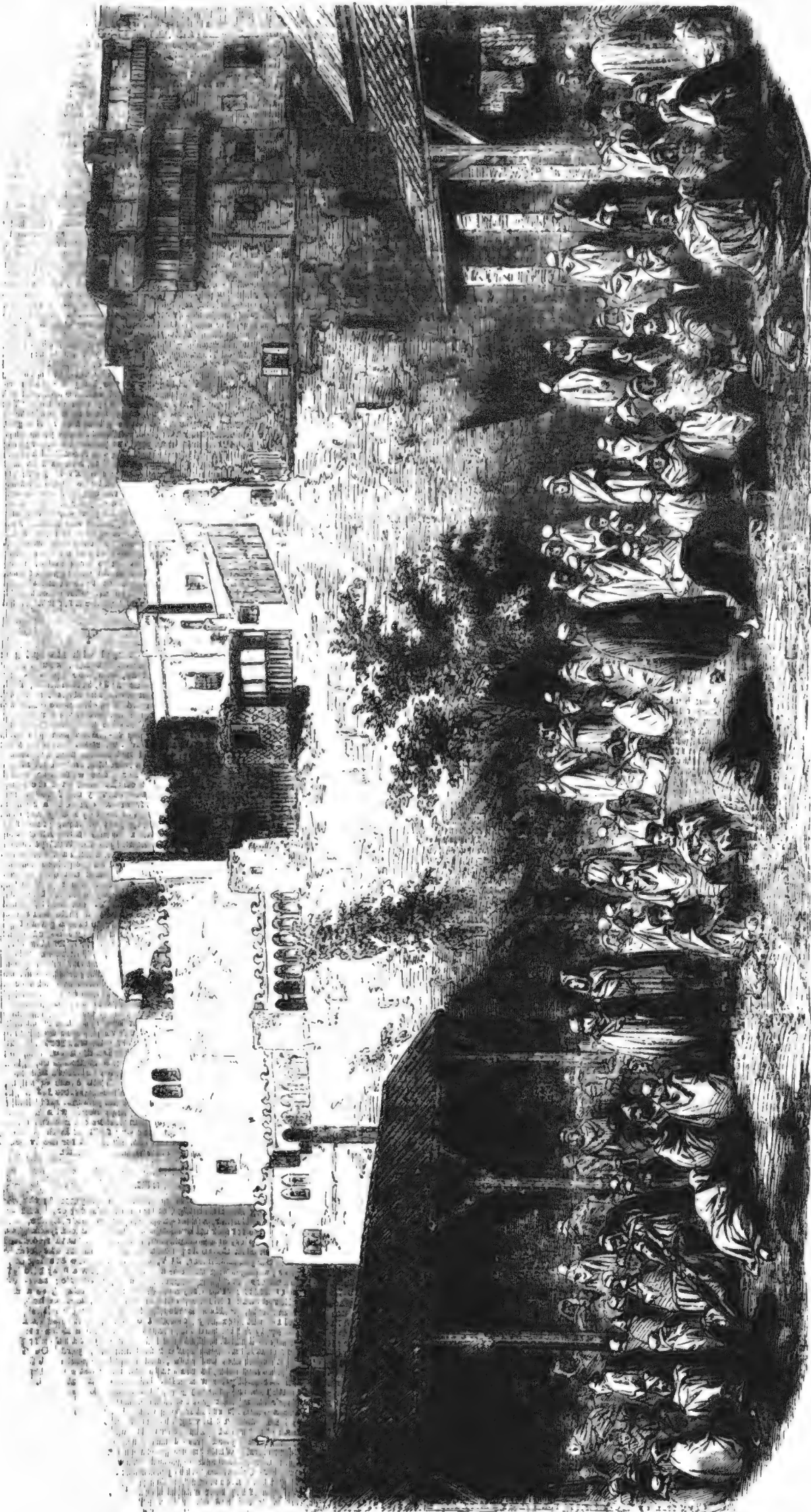
THE BROWSE'S "HOLLA." (See page 650.)



"EARLY STRUGGLES." (See page 650.)



[illegible]



PRINCE ARTHUR IN THE EAST.—PILGRIMS TO MECCA.

at Algiers. The pilgrims meet here to pay the duty on the various goods they have collected during their journey; many of them, however, have not the means of paying the duty until they have found merchants for their merchandise; so that many of them remain in the Custom-house until they succeed in disposing of some portion of their goods, and thus be enabled to clear the remainder. "Nearly the whole of these pilgrim merchants," says our artist, "are old men who seem to have lost all their energies for during the whole day they squat about, while many roll themselves in their burruses like mummies, and sleep through the long hours of the day beneath the rays of a burning sun. Towards evening their simple meals are prepared and eaten in silence; chibouques and coffee are again passed round, the Koran read, and future journeys planned. During the night, the Custom-house authorities are obliged to keep the most vigilant eyes over their movements, or they will contrive, with that cunning people over their movements, or see themselves of some portion of the detailed merchandise, secreted about their persons, and carry it off at daybreak when they go to the market for provisions."

#### MAHOMETAN PILGRIMS AT ALGIERES.

THE visit of Prince Arthur to the Holy Land again gives us an opportunity of introducing some views of that interesting country, and also the manners and customs of the inhabitants of various countries in the East.

The engraving above is a faithful picture of the halt of a band of pilgrims at Algiers, on their way to the city of the Prophet. To make a pilgrimage to Mecca is the desire of every true Mussulman. The respect entertained for those who have accomplished this enterprise is sufficient to excite emulation; and the hope of commercial gain adds to the persuasion to religious zeal.

On the way to or from Mecca, Arab pilgrims present strange, peculiarly graceful costumes, softened by so many different colors, their arms, and sometimes their richly-ornamented horses and heavily-laden camels make up a picture which only one pencil—Khoré Vernet's—can do full justice to. Our engraving represents a scene recently witnessed in the courtyard of the Custom-house,

GENERAL SHERMAN AND AN ENGLISH CONSUL.

A LITTLE in the *New York Times* has the following:—"The British consul at Savannah, who is known to reveal continually in the back-nosed remark that the sun never sets on her Majesty's dominions, a disclaimer which argues that they will bear watching,—look it into his official head to claim on behalf of certain British subjects a large portion of the cotton which had been captured in the city. Unfortunately for him his application had been anticipated from the course adopted by certain citizens of Savannah, who placed tickers on hundreds of bales, declaring they belonged to a Liverpool house, and who openly boasted that the consul in question ought to have something to say about any contemplated confiscation of the article. Well, her Britannic Majesty's consul at Savannah comes before General Sherman, and finds him quietly puffing a cigar at his headquarters. The general heard the official's story blandly and uninterruptedly till his close. The consul stated that he had been interrupted by British subjects to claim the cotton in their behalf. They had bought it, he averred, and paid for it, too, and by the law

of nations it should be recognised as their property. The consul then blated that it would be better to restore the cotton to its owners; and, in order to give force to his remark, he conveyed the idea that his action might be regarded as a mere preliminary of a more effective course. The conqueror of Georgia, not having the fear of the Lion and the Unicorn before his eyes, looked up at the consul, and at once became his questioner: "You say those British subjects paid for that cotton?" asked General Sherman. The British consul: "Yes; I have been so instructed. The bill can be furnished. I believe they have General Sherman, without wasting a thought on the case with which a gross of bills might be furnished, replied, deliberately, "Yes, if British anti-jobs paid for that cotton, I know what they purchased it for. They gave to the rebels powder, lead, shot and cannon for it. I have captured that cotton. It was mine; and I made a present of it to the United States Government, who intend to sell it. The names of any claimants for it will be taken, but recorded, and be probably the result of future action; but there the matter must rest for the present." Mr Stanton has sustained the decision of General Sherman."







